

NOTES ON SOME OF THE HISTORICAL AND MYTHOLOGICAL
FEATURES OF THE D'ORBINEY PAPYRUS.

BY J. P. LESLEY.

Read before the American Philosophical Society Nov. 20th, 1868.

This curious relic of the literature of the reign of Ramses II. was purchased by Mrs. D'Orbiney in Italy and submitted to the Vicomte De Rougé in Paris for inspection, who at once recognized its romantic character, and published an abstract of its contents in the *Revue Archæologique*. This gave it a high money value, and placed it beyond the convenience of the Museum of the Louvre to secure it. It was bought by the direction of the British Museum, and published in fac simile by that institution. Parts of it only were translated into English; but many passages were found too obscure for satisfactory translation at that time. Dr. Brugsch essayed a complete translation of it into German in 1864, and published it in his charming little sketch of travels on the Nile, entitled "*Aus dem Orient*," but without making known his opinion of its value as bearing upon the complicated mythological systems of Egypt, and also necessarily without noticing the relation of its principal character to one of the royal cartouches on the second tablet of Abydos, still more recently discovered by M. Dümichen, after the corridors of the palace of Seti I. were exposed to view by the excavations of Mariette Bey.

Before undertaking to show the connection which this papyrus seems to establish between an apparently historical king of the II^d dynasty and the hero of a romance of the XIXth (an interval of two or three thousand years), I will give an English version of Dr. Brugsch's German translation, condensing somewhat its more pleonastic passages, but preserving its genuine Egyptian features.

The language and style of all the literature of the XVIIIth and XIXth dynasties, thus far discovered, is known to be simple and artless, like that of the early Hebrew Scriptures; even more childlike and primitive than that of the Homeric poems, which they antedate by six or seven centuries. The story before us is as full of feeling as it is fanciful, or, to speak more after occidental notions, fantastic. It may be called with almost equal propriety a fairy tale or a nursery tale. Its resemblance to

some of the Mosaic narratives will strike every mind. The same directness of action is seen in both; the same tendency to set phrases opening the successive scenes of the drama; the same monotone of narration, like recitative in music; and the same sudden and unexpected flashing out of some more important interest after a wearisome length of childish commonplace. These are, in fact, characteristic qualities common to all vigorous but undisciplined and uncultivated imaginations when charged with the fire of genius, inspired by great events, and unbridled by those rules of taste which successive ages of rising civilization have established for modern writers.

Indeed, it would be surprising if no such striking resemblance appeared; for the papyrus purports to be written by a scribe, named *Annana*, for the amusement or instruction of the young prince Seti Menephta, during the reign of his father, the Greek Sesostris, Ramses II. surnamed Meiamun, third king of the XIXth dynasty, 1450 B. C., more or less. And Egyptologists, who, like Dr. Brugsch, are orthodox believers in the historical value of the Mosaic record, agree in calling this Menephta the Pharaoh of the Exodus, although the monuments record his temporary exile in Ethiopia (of which every heir apparent to the Egyptian empire seems to have been prince by right of birth—a sort of Dauphin)—and his subsequent restoration to the throne,—but not his death in the Red Sea.

To students of the Pentateuch, it will not be needful to point out coincidents between some of the details of this story, and of that of the Hebrew Joseph; they speak for themselves.

“There were once two brothers of one mother and one father, the elder Anepu, the younger Batau. And Anepu had a house and wife; and his younger brother was like his son, and made him clothes, and followed his herds, and helped till the fields after ploughing was done, and was a good worker; there was not his equal in all Egypt.

After many days, the younger was, as usual, with the cattle, driving them home each evening, laden with fodder from the fields, to give them food. The elder sat with his wife, eating and drinking, while the younger was in the stable with his cows.

And when the earth shone with a new day, and the lamp [no longer burnt] he rose before his elder brother was awake, and

drove the cattle afield, and carried their meals to the field hands, and then followed his herd, who told him where the good grass grew, he listening to their words and driving them accordingly; so that they grew large and increased in numbers greatly.

In ploughing time his elder brother said to him: Let us take teams and plough, for the soil shows [above the inundation] and it is a good time to plough; bring seed to the field, and we will plough And his younger brother did as he was told.

And on the morrow they went and had their full of field work, and enjoyed it.

And after many days they were in the field, and [wanted seed], and he sent his younger brother, saying: Haste, bring seed out from town. And he found his elder brother's wife sitting, braiding her hair, and said to her: Arise, and give me seed, for I must hasten to the fields; my brother ordered me not to dally here. She said to him: Go, open the seed chamber, and take what thy soul wishest, for my hair might come untwisted if I went. So the young man went to his stall and got a large basket, for he wished to take much seed, and filled it with wheat and barley, and bore it thence. She asked: How much? He replied: Three measures of barley and two of wheat, in all five, are in my hands. Thou art very strong, said she, as I have often noticed. And her heart recognized him and she burnt towards him and said: Come, let us have a good quiet hour. Dress up! I will give you fine clothes. Then was the young man as mad as a panther at this wicked speech of hers: and then she grew very much alarmed. For he said to her: Woman, thou art in the place of a mother, and thy husband of a father to me; for he is enough older than I am to be my father. What a great sin hast thou said to me! but if thou dost not repeat it, neither will I let a word of it escape my mouth to any one. And taking up his burden, he went out to the fields, and joined his elder brother, and they were busy and finished their work.

When the day was at an end and the evening had arrived, then turned the elder brother to go home, but the younger followed his cattle, loaded himself with all kinds of green produce, and drove them to the stable, to the stall, in town. And lo! the elder brother's wife, alarmed at the words that she had uttered, had wounded herself, and represented herself as having been overpowered by some wicked person, intending to tell her husband:

Thy younger brother hath overpowered me. So when her husband returned, as usual, in the evening, and entered his house, and found his wife lying there, as if some scoundrel had mis-handled her, and did not give him water for his hands as usual, nor lit the lamp before him, so that his house was in darkness, but lay there pale and faint, her husband said: Who has been talking to thee? Stand up. She said to him: No one has spoken to me except thy younger brother. When he came in to get seed corn, and found me sitting alone, he said to me: Come, let us have a good quiet hour; put on thy handsome clothes. That was what he said to me. But I did not listen to him. See, said I, am I not thy mother, and thy brother, is he not a father to thee? That was what I said to him. And then he became alarmed, and did violence to me, so that I should not inform against him. If, then, you let him live, I shall die. See! he came to . . . if I bear this wicked language, he will certainly do it.(?) At this the elder brother was as mad as a panther, and sharpened his axe and took it in his hand, and placed himself behind the stall door, to kill his younger brother on his return in the evening, driving his cattle home to the stall. And when the sun had set, and he had loaded himself with all kinds of fodder, as was his wont, he approached, and his first cow entered the stall, and said to her driver: Beware of thine elder brother, he stands before thee with an axe to kill thee; keep away from him; and he heard what the first cow said. Then went a second in and spake in like manner; and he looked beneath the door of the stall, and saw his brother's feet, behind the door, with an axe in his hand. So he laid his burden on the ground, and fled sadly thence; and his elder brother followed with the axe. And his younger brother complained to the Sun God, Harmachis, saying: Good my Lord, thou art the one to distinguish falsehood from truth. And it pleased the Sun God to hear his cry, and to raise a flood between him and his elder brother, and it was full of crocodiles. And one was on one bank, and the other on the other. And the elder brother made two strokes with his hand, but succeeded not in killing him. That he did. And the younger brother cried from the other bank, saying: Stay and wait till it be daylight on the earth, and when the Sun God rises, I will explain myself to thee, to cause thee to know the truth, for never have I done thee wrong. But where thou art I will not stay, but I will go to the Cedar Mountain.

When the earth had grown bright with a new day, the Sun God rose, and they saw each other; and the younger said to the elder brother: Why pursuest thou, to kill me, unrighteously? Hearest thou not my mouth say: I am truly thy younger brother, and thou wast as a father to me, and thy wife as a mother. Lo, did it not happen, that when thou sentest me to bring seed corn, thy wife said to me: Come, let us celebrate a quiet hour? Now see, she has reversed it all. And he caused him to know what had occurred between him and his wife. And he swore by the Sun God, saying: If it be thy intention to kill me, then stick thine axe in the hole of thy girdle(?) And he drew forth a sharp knife and cut off a member of his body and threw it into the water, and the fishes ate it.

Then sank he swooning and lifeless: but the soul of his elder brother was sorely troubled. And there he stood and wept and mourned, and could not cross over to his younger brother for the crocodiles. And his younger brother called to him, saying: Lo, thou thoughtest evil, and hadst not good in mind therefor; Yet will I inform thee of one thing that thou must do. Go home and tend thy kine, for I will not abide where thou abidest, but will go to the Cedar Mountain. This must thou do when thou comest to look about thee for me. Know that my soul and I must part; I shall lay it in the topmost cedar flower; and when the cedar shall be felled, it shall fall to the earth. If thou comest to seek it, tarry seven years seeking it, and if thy soul can endure so long then thou shalt find it. Then lay it in a vessel with cold water: so will I live again, and will answer all questions, to make thee know what further shall befall me. Let there be in thy hand also a flask of barley water, and pitch it with pitch, and delay not about it, that thou mayst have it by thee.

And so he went to the Cedar Mountain, and his elder brother gat him home, laying his hand upon his head, and scattering dust thereon. And when he entered his house, he slew his wife, and cast her to the dogs, and sat himself down to mourn for his younger brother.

Many days afterwards his younger brother found himself upon the Cedar Mountain, and no man was with him, and he spent the day in hunting the beasts of the earth; and evening came, and he stretched himself beneath the cedar tree in the flowertop of which his soul lay.

Many days afterwards he built himself a hut on the Cedar Mountain, with his own hands, and filled it with all good things, such as he would have in his house. And when he went out, he met the Nine Gods, who were abroad, caring for the whole land. And the company of gods spake together and to him, saying: Batau, thou bull of the Gods, why art thou here alone? Why hast thou left thy land on account of the wife of Anepu, thy elder brother? Lo, his wife is slain. Turn back to him; he will answer all thy questions. And their hearts pitied him greatly.

Then spake the Sun God Harmachis to the god Chnoum: Make now a wife for Batau, that he sit not alone. And Chnoum made him a wife; and as she sat there, she was more beautiful of form than all the women of the land; all godhead was in her. And the Seven Hathors came to look at her; and they said with one mouth: She will die a violent death. And he loved her dearly; and she ate in his house, while he spent the day chasing the beast of the land, to lay the prey at her feet. And he said to her: go not out, lest thou shouldst meet the sea, lest he entice thee away; for I should not be able to save thee from him, because I am womanish like thee, because my soul lies in the topmost Cedar Flower. If another find thee, then must I give him battle. And he opened his heart to her its whole width.

Many days after this Batau was gone forth a hunting as was his daily wont; and his young wife had wandered out to walk beneath the Cedars, which stood behind the house; when lo! the sea saw her and rose behind her; but she saved herself by a hasty flight from him and entered into the house. But the Sea called to the Cedar and said: oh how I love her! and the Cedar gave him a lock of her hair. And the Sea carried it to Egypt, and laid it down on the place where the washermen of the house of Pharaoh were; and the perfume of the lock of hair communicated itself to the Pharaoh's clothes; and there arose a strife among the washermen of Pharaoh; who said: a smell of ointment is in Pharaoh's clothes! and a contest arose thereon daily; and they knew not what they did. But the head washerman of Pharaoh went to the Sea; and his soul was troubled much on account of the daily strife; and he stood and placed himself on the shore, over against the lock of hair, which lay in the Sea; and there was an exceedingly sweet smell therein; and he brought it to Pharaoh.

Then were brought the wise Scribes of Pharaoh; and they said to Pharaoh: that is the lock of hair of a daughter of the Sun God; and all godhead is in her: the whole land worships her; send now messengers throughout all lands to seek for her; but let the messenger who shall go to the Cedar Mountain be accompanied by much people, to bring her hither. See now, said the King, it is very good what ye have said; and they were sent.

Many days afterward came back the people who had been sent to other lands to tell the King their news, but those came not who had gone to the Cedar Mountain; for Batau had slain them, and had left but one of them to tell the King the news. And the King sent people out, many warriors on foot and on horseback, again to bring her: and there was also a woman among them; to whom they gave all kinds of noble woman's trinkets in her hand. Then came the wife back with her into Egypt, and there was great joy on account of her throughout all the land; and the King loved her dearly and exalted her to great beauty. And they spake with her, that she should reveal the story of her husband. Then said she to the King: let the Cedar tree be felled, that he may perish! Then sent they armed men, bearing axes, to fell the Cedar tree; and they came to the Cedar and cut the flower away in the midst of which was Batau's soul, and it fell, and so he died in a short time.

When the earth grew light again and a new day arose, there was the Cedar Tree cut down. Then went Anepu, the elder brother of Batau, into his house to wash his hands; and he took a jug of barley water which he sealed up with pitch, and another jug of wine which he stopped with clay; and he took his staff and his shoes, and his raiment, and provision for his journey, and betook himself upon the way to the Cedar Mountain. And he came to the hut of his younger brother; and he found his younger brother stretched out upon his mat; and he was dead; and he began to weep, when he beheld his younger brother lie stretched out in the condition of the dead. Then went he forth to seek his younger brother's soul under the Cedar Tree, under which his younger brother laid himself at eventide. And he sought for it three days, without finding it; and when the fourth day was past, his soul longed to return to Egypt.

After the earth had become light and a new day had arisen, then he arose and went under the Cedar Tree, and he busied him-

self all day searching for the soul ; and as he returned at evening and looked about him yet once more, he found a fruit, and when he had brought it home, lo ! it was the soul of his younger brother. Then took he a vase of cold water, laid it therein, and set it down, as was his daily wont.

Now when the night had come, the soul sucked in the water, and Batau lifted himself on all his limbs, and looked upon his elder brother ; but his heart was motionless. And Anepu, his elder brother, took the vase with the cold water, wherein the soul of his younger brother was, and drank it out, and lo ! the soul found itself in its old place. Then was he as he had been in old times. They embraced each other, and talked together. And Batau said to his elder brother : Look, I will transform myself into a sacred bull with all the sacred marks ; they will not know its secret, and thou shalt set thyself upon his back ; and when the sun is risen, we will be in the place where my wife is. Answer me, if thou wilt lead me thither ? for they will show thee all the favor that is due. They will load thee with silver and gold, if thou wilt lead me to Pharaoh ; for I will be a great good fortune ; and they will celebrate me in all the land. And thou wilt go to thine own town.

Now when the earth was light and a new day came, Batau had taken on the form which he had described to his elder brother. And Anepu, his elder brother, seated himself upon his back at break of day ; and he approached the place, and let the king know ; and he looked upon him and was greatly rejoiced, and appointed for him a feast, too great to describe, for it was a great good fortune ; and there was a jubilee on his account in all the land. And they brought silver and gold for his elder brother, who remained in his town ; and they gave the bull many servants and many things ; and Pharaoh loved him very much, more than any man in all the land.

After many days went the bull into the sanctuary, and stood in the same place where the beauty was. Then spake he to her, saying : Look here, indeed I love thee still ! Then said she : who art thou then ? And he said to her : I am Batau, whom, when thou didst cause the Cedar Tree to be cut down, thou didst teach Pharaoh to know where I was, that I might no longer live. Look upon me ; I live yet in very deed ; I am now in the form of a bull. Then feared the beauty exceedingly at this saying of

her husband. And when he had gone forth from the sanctuary, and the king sat beside her to make good day for himself, and she found herself in favor with the king, and he showed her grace above all measure, then spake she to the king: Swear unto me by God to fulfill all I shall say to thee! Then he fulfilled all that she said. And she said: Let me eat of the liver of this bull, for thou hast no need of him. Thus she said; but he was very sad at what she had spoken, and Pharaoh's soul was troubled beyond measure.

When the earth had become light, and another day was come, then they prepared a great festival, in order to sacrifice unto the bull; but there went forth one of the chief servants of the king to slay the bull. And it came to pass as they were about to slay him, there stood people by his side. And as he gave him a blow upon the neck, two drops of blood sprang forth upon the place where the two door posts of the king are, the one on one side of Pharaoh's door, and the other on the other. But they grew upwards into two great Persea trees; and each of them stood alone. Then they went to the king to tell him so: Two great Persea trees have grown up in the night to the great good fortune of the king, on the spot where the great king's gate is to be found, and there is therefor joy in all the land.

And after many days, the king was dressed in the collar of lapis-lazuli, and fair chaplets of flowers were upon his neck. He was in a golden car; and when he issued from the royal palace, he saw the Persea trees. And the beautiful wife went forth in another carriage behind the Pharaoh. And the king seated himself beneath one Persea tree. But it said to his wife: Ha, false one, I am Batau; I live still, I have transformed myself. Thou didst teach the Pharaoh my residence in order to slay me; I was the bull and thou didst cause my death.

After many days stood the beauty in the favor of the king, and he showed her grace. Then said she to the king; Swear now to me by God, to do all that I shall say. And he fulfilled her whole speech, and she said: Cause the two Persea trees to be sawn down, and fair planks to be made from them. And they fulfilled her words.

After many days the king sent for cunning craftsmen to cut down Pharaoh's Persea trees, and the beautiful queen stood near and looked thereon; and there flew a splinter of wood into the

mouth of the beautiful woman, and she perceived that she was with child . . . and they did all that her soul desired.

And it happened after many days that she brought forth a boy; and they went to tell the king: A boy is born to thee. And he was fetched, and they gave him a nurse and waiting women; and joy was in all the land. They sat down to celebrate a festival; they gave him his name, and the king loved him dearly from that hour on; and he called him Prince of Ethiopia.

Now many days after this the king made him governor of all the land.

Now many days after this, when he had fulfilled many years as governor, then died the king; the Pharaoh flew to heaven. And the other said: Bring me now here the great and mighty of the royal court, and I will give them to know the whole history of what has happened in respect of me and of the queen. And his wife was brought to him, and he revealed himself to her before them, and they said their say. And his elder brother was brought to him, and he made him governor over all the land. Thirty years reigned he as king of Egypt. When he had lived thirty years, then stood his brother in his stead, on the day of his burial.

“To be associated with this excellent invention, the names of the royal scribe, Kagabu, the scribe Hora, and the scribe Merimapu. Edited by the scribe Annana, the possessor of this roll. May the God Thoth keep from destruction all the words contained in this roll.”

Several interesting touches of cotemporaneous life are noticeable in this story. The court, for example, is seen employing washmen, instead of washwomen; and their chief or boss was evidently responsible for the quality of their work; an arrangement common in the East, expressly described in other papyri of that age, and explanatory of the fates of the head butler and head baker in the Mosaic story of Joseph.

As another instance, may be cited the careful selection of her time by the Beauty (as in the Hebrew story of Esther and Alasuerus) when she wished to obtain a difficult favor.

The elder brother's wife sitting braiding her hair recalls to the traveller's recollection the elaborate pendant tresses of important personages figured on the monuments of the Third Empire.

The temptation of Joseph may be a paraphrase of the tempta-

tion of Butau, redrawn from a Syrian or Arabian point of view. Here, told to a Pharaoh's son, it is the tale of a peasant's love; there, told to peasants, it is the story of the amours of a court. Both pictures may be copied after some more antique original; for love and fealty, jealousy and revenge, remorse and retribution have made themselves this universal dress of legend in all ages, and among all people, from the earliest inhabitation of the planet.

As the Hebrew story contains fragments of Arameean or Mesopotamian history, we may expect the Egyptian legend to give us correspondingly valuable hints of the earlier Egyptian history. Its author, or editor, the scribe Annana, has interwoven with it certain mystical or mythological elements. In fact, he makes use of the love story to introduce what seems to be a purposely obscured piece of priestly tradition, not only of the then recent civil and religious commotions of the country, but also of the far more ancient, and perhaps equally violent introduction of new deities into the national religious system by Pharaohs of the First Empire.

The Sun-god's daughter was made in the Cedar Mountain, that is, Mount Lebanon, and brought to Egypt by order of Pharaoh, to be his wife or chief concubine, and consequently to be one of the chief priestesses of the kingdom. This looks like a traditional statement of the fact of the introduction of sun worship from Syria into Egypt. This Sun-god of Syria is not Baal (the Assyrian "Shining Bel"), but Aten, Adonis, Adoni, Adonai, "the Lord" of the Hebrew Scriptures, represented by the solar disk, worshipped by the Hyksos Pharaohs of the XVIIth dynasty, and by that part of the Hyksos nation, afterwards, which continued to live, in a subjugated condition, in the Delta, after the other part had been driven back into Syria by the native Pharaohs of the XVIIIth and XIXth dynasties. When one of the Pharaohs, Amunhotep, of the XVIIIth dynasty (the son of a Syrian concubine of his father, as is supposed) restored for a time the worship of the Hyksos god (of his mother's family?) he repudiated the Theban Amun from his name, and assumed the the name *zu-n-Aten*, persecuting the Theban Amun worshippers, and erasing the name Amun from the monuments of the Empire, and especially from the Cartouches of his ancestors, the first and second Amunhotep. Hor-m-heb, the last Pharaoh of the XVIIIth dynasty, restored many of these defaced Cartouches.* Menephtha,

* See memoir on this subject, by Hincks, in the Trans. R. Irish Acad. 1841.

our scribe Annana's princely pupil, did the same for both the figure and name of Amun. He records the fact himself on one of the faces of the great obelisk at Karnac. And yet, while thus showing his attachment to the Theban and Memphite Pantheon, he followed his father's example, in various politic concessions and indulgencies to the worship of the god popular among the Hyksos of the Delta.

Recent discoveries show that different Rameside monarchs of the XIX. and XXth dynasties erected temples to the Sun-god of Syria, and set up their own statues in such temples, in order to keep the foreign element of the Delta quiet; while they conciliated the upcountry people, the Copts of Memphis, Abydos, and Thebes, by preserving the worship of Ptah, Amun, Thoth, &c., as the State religion. And no doubt this policy was pursued by the Pharaohs of subsequent dynasties, until the XXVth, when Psammetichus, having his capital on the shore of the Delta and sympathising more therefore with Greece and Phœnicia than with Ethiopia, stamped out the last embers of southern Amun worship and Egyptian patriotism together by destroying Thebes, in fact leaving very little for the mithraic sun-worshipping Persians under Cambyses to do in that line. It was the cue for the Greek historians to hold up the ruins of the Nile-valley as proofs of the barbarism of the Persians. But we now know that Cambyses and Darius illustrated the temples of Egyptian deities precisely as did the Ramesides, and were probably influenced to do so by a similar State policy. That Carnak and Luxor and Quornah and Medinet Abu are dreadful and pitiable ruins, we are to thank the Greek mercenaries of the Lybian Psammetichus, whose army must have been composed of just such ruffians from the northern shores of the Mediterranean as now habitually rob and assassinate, and almost without interference, in the modern city of Alexandria.

There seems to have existed an eternal feud between the population of the Delta and the inhabitants of the proper Valley of the Nile extending from the Pyramids six hundred miles southward to the Cataract. Set or Sutez, if not the most ancient god of the Delta, was as old as Osiris, and always plainly opposed to that God of Egypt proper; quite as much as Aten was afterwards to Amun-Ra. Under the Second Empire (XI, XII d.) the hawk and the cock-eared jackal, Horus and Seth, represented on the banners of the Pharaohs Upper and Lower Egypt.

Nothing shows more plainly the long standing divergence of religious creeds.*

Everything about it shows that the Egyptian Dead Book, or Ritual, was not original, in the form known to us, but a manufacture of the priests of Heliopolis, or On, the Oxford of the Delta; was first employed at Memphis, near the mouth of the Valley; and was carried gradually up to Thebes, Nubia, and into Ethiopia. Lepsius shows how it grew gradually to its present size and form, by the addition of gloss upon gloss; which, like the branches of a Banyan tree, rooted themselves in the original soil, and having branches of their own, came to form all together a matted mass, of various ages, with a common character. It takes scarcely any notice of the great Theban Trinity, Amun, Mut and Khons. Tum (Atum) and Set, gods of the Delta, Demiurge and Devil, play as prominent a part in its formularies, with Osiris, Isis and Nephthys, deities of Abydos (between Memphis and Thebes). Thoth justifies the corpse; Anubis embalms it; Horus defends it on its perilous path to Amenti. Ptah, Athor and Khnum are also mentioned; and even zem the phallic Amun, once. But in its most important passages, the god Ra, the sun pure and simple, assumes so leading a character that we must either conceive of an aboriginal sun-worship established at Thebes long previous to the Amun-worship; or, that sun-worship, aboriginal in the Delta on account of its Syrian population, gradually invaded and ascended the Nile Valley and got mixed up in various proportions with the other and equally ancient African worships.

On the sarcophagus of Mentu-hotep, a noble of the XIXth

* The figure of Set erased by the Thebans from the Cartouche of our Meneptha's grandfather, Seti I. (Second Pharaoh of the XIXth dynasty), on the great columns of Luxor, and the crook of Osiris cut as if coming out of the erased figure's hands, is given in Plate XIV. The monarch was thus renamed Osirei I. One of the earliest traces of Osiris is found in the well known legend on the lid of the coffin of Men-Kau Ra (Fourth King of the IV. dynasty, and builder of the Third Pyramid of Gizeh) preserved in the British Museum. "O, Osiris, King of Upper and Lower Egypt, immortal Menkaura! Child of heaven! born of Nu-t! begotten of Seb! Thy mother Nu-t stretches over thee the Abyss of heaven. She makes thee divine, annihilating thy foes, immortal Menkaura?" Chapter 64, one of the most important in the Ritual, carries a title purporting that it was discovered in the time of this Mencheres by prince Horutei during his visit to one of the temples at Hermopolis. Herodotus relates that Mencheres was traditionally one of the most religious of kings (*Récherches*, p. 65). The great horizontal cartouche seen half way up the face of the column in the plate is that of Seti Meneptha. The top of the feathered cap of a colossal figure of the god Amun is seen coming out of the sand which covers up almost thirty feet of the column.

dynasty (that is a thousand years earlier than our Fairy Tale) is painted the oldest copy of the text of the Ritual yet found; older than the famous Turin Papyrus by more than two thousand years. The 17th Chapter begins the inscription, and runs thus:—(Lepsius. *Älteste Texte*). “To the ever gracious Ra (the sun) Mentuhotep, Master of the Palace, reciteth this chapter of the resurrection on the day of days in Hades. May the word happen! I am Tum, a being who am one. I am Ra in his first dominion. I am the great god self-existing, the creator of his name, lord of gods, whom none of the gods can stop. I was yesterday, and will be to-morrow, *Osiris namely*. A fighting place of the gods has been prepared, as I said. *The fighting place is the West land namely*. I know the name of that great god who is there. Glory of Ra is his name. I am that great Bennu (Phoenix) honored in On. It is the accomplishment of what is. *What is that? Osiris namely*. *That which is, is the ever and eternal*. I am χ em in his avatar. My two feathers have been set upon my head. *What is that? His two feathers are those of Horus namely, the protector of his father? His two feathers are, the two Urei on the forehead of his father Tum*. I am in my land; I have arrived at my dwelling places. *What is that? It is the Sun Mountain of his father Tum*. I am come to my home. I appear in my land. I step into my province. I dwell with my father Tum to the end of days.”

Compared with the diffuse repetitions and numerous glosses of the Turin Papyrus this short chapter wears a very archaic and original aspect. But glosses have already crept even into this ancient text. They are marked by a change of color on the coffin, and by italics in Lepsius's translation (given in English above). They show that Tum was the Adam, the first mythologic idea of Egypt. Ra the sun comes next. Osiris, Horus and χ em appear only in the glosses. And this agrees with their absence from the monuments of the First Empire, another thousand years still further back.

The presence of Ra in this text is the important point.* The

* Tat-Ka-Ra, one of the last kings of the Vth dynasty, calls himself Son of the sun: a title rare indeed at that time, but afterwards common enough. The first king of the VIth dynasty (TeTA on the Seti I tablet of Abydos) is called on the cenotaph of the priest Sabu Abeba, who was one of his subjects, SeRa-TeTA “Son of the Sun Teta,” the goose and disk being placed *inside* the Cartouche as part of the king's proper name. I judge that it was done partly to distinguish him from the old TeTA, second king of the 1st dynasty, who, if he worshipped anything, certainly knew nothing about Amun Ra, or any other sun-god. The sepulchral stele of Hapa son of Seta, found at Abydos, repeats this cartouche of SeRaTeTA.

monuments of UserKaF, first Pharaoh of the Vth dynasty (next to that of the great pyramid builders) show the obelisk capped with the solar disk.* The name of the third Pharaoh of the IVth dynasty who built the second pyramid, Ra-Sha-F, commences with the solar disk, pronounced last: *Shafra*.† His immediate predecessor (on the tablet of Seti I.) was also a sun-worshipper, Tet-F-Ra. The tablet gives even one still earlier, NeferKaRa,‡ near the end of the IIIrd dynasty. Sun-worship was therefore established in Egypt, at least at Memphis, as early as the beginning of the IVth dynasty.

But we can go back still a little further, and this time by the help of our fairy tale. It is evident from the whole tenor of the story, that the Sun-god's daughter and the sacred bull of Egypt are placed in strong opposition, and yet curiously allied. They are introduced into Egypt in very different ways. The Pharaoh receives the sun-goddess with the highest personal honor. The common people receive the bull with a national enthusiasm. The one is a palace exotic, the other an indigenous grain. The Egyptians hold a festival because their own old Apis has reappeared. Pharaoh alone loves the Syrian Thammuz.

On the other hand there was a foreign connexion between these two opposed deities. The Sun-goddess was made for the Apis, and he loved her. She betrayed and slew him. Still he loved her. She again slew him. He made himself her child. Sun-worship in the palace suppressed the national worship for a time—then fostered it—finally married it. The story seems to be a mystical account of the revival of Egyptianism from some Syrian solar persecution, like that carried on by the fanatic *zu-en-Aten* of the XVIIIth dynasty, but at a much earlier date. Although we may also form the theory that the scribe Ammana was one of those sagacious men, who in all ages know how to mould the minds destined to rule an empire, by instilling a state policy which shall compromise between opposing factions or a lofty eclecticism which can mix and neutralize the acids and bases of society. He may have married the sacred bull to the daughter of the sun to teach the young Menephta to respect all creeds

* Recherches. De Rougé, p. 79.

† Or, *ZaFRa*; or, Chephen; he is the first who is known to have assumed the title of Son of the Sun. His banner name was Hor-User-Iler Sa-Ra: "Horus of the mighty heart. Son of the Sun."

‡ The tablet of Saggara puts this name as the 5th in the IId dynasty; but where there is evidently a mistake, the Seti tablet must be followed. The naming of On,—the City of the Sun at the head of the Delta,—in the body of the text, shows where the sun-worshipping parts of the Ritual came from.

alike. The Asiatic conquests of his father, the greatest of all the Ramseses, had weakened, instead of strengthening his empire. The return wave ruined Egypt. She never was herself again. Memphis became oriental, as Cairo is now. Foreigners crowded the city and the plain. The indigenous and exotic religions strove with and debased each other, and the glories of the Classic Empire were but a thin laid varnish on worm-eaten wood. The Sun-god's daughter had at last killed the Sacred Bull.

But we see traces of authentic history in the story still older even than the apparent original appearance of sun-worship into Egypt in the III^d and IVth dynasties. And what has been said is only introductory to the statement of this curious fact.

Only four proper names appear in the story: Anepu and Batau, its two heroes; Hor-m-azu (Harmachis) the Sun-god; and χ num,* his agent in creating the beauty. This last, χ num, was a form of Amun Ra, i. e. the Sun introduced into the worship of the Thebaid. Anum in the story is the representative agent of the Sun-god of Mt. Lebanon. Hor-m-azu is the monumental name of the Great Sphinx of Gizeli. Although it is called the Sun-god by the author of the story, under the influence of the predominating Mithrism of his own age, no connection between the Sun and the Sphinx when it was first cut, has been demonstrated. The name Hor-m-azu (spelled with a hawk, M, and the black disk between two hills) occurs in the stele found in the tomb of χ ufu's (Cheops') daughter, in connection with descriptions of the building of temples near it to Isis and Osiris,† but narrates its own *restoration*. It must therefore have been an old deity when Sun-worship entered Egypt.

Anepu, the elder brother, is the aboriginal African god, called by the Greeks Anubis, and universally represented, even in the most ancient sepulchral legends, as guardian of the dead, or tutelary god of the tombs, the mummy deity, the jackal being his emblem. On the later monuments, he has a jackal head and two high plumes, like Osiris. After Osiris became supreme God of Egypt, Anubis was made his son. But this was one of those innumerable modifications and combinations of the Pantheon which have reduced it to a mass of almost inextricable confusion. How could the jackal Anubis originally be the son of Osiris,

* Chap. 36 of the ritual, entitled: On stopping the tortoise, with a vignette of the Deceased turning back a tortoise, reads: "Coming against me, with closed lips! I am χ num, Lord of Shennu, messenger of the Words of the Gods to Ra, my tongue is the messenger of its Lords" (Birch). The sacred Scriptures of the far east were written on tortoise shells.

† Recherches, p. 49.

when the great enemy of Osiris (both in his own and in his other form of Horus) was Set, the Jackal Sphinx? We must look upon Anubis in Upper and Seth in Lower Egypt as the common representatives, during the early part of the First Empire, previous to the formation of the Osiris Pantheon, of the aboriginal Death Jackal God of North East Africa.

The presence of Anepu in our story as one of the chief actors, as taking away the life of his brother, then giving it back, then introducing him as the sacred bull to the worship of the nation, finally as governing the nation and becoming Pharaoh—stamps the myth with an aspect of the highest antiquity.

The great name in the story, however, is Batau, the younger brother. If we can place Batau in the First Empire, before the appearance of Solar and Osirian Worship, in the III^d or IVth dynasties, then Anubis worship, as Anepu the *elder* brother, “enough older to be his father,” is carried back to an aboriginal, probably ante-Menian position.

I find then this name in the Ninth Cartouche of the Tablet of Kings uncovered in the Corridor of the Palace of Seti I. (XIX Dy.) at Abydos (100 miles below Thebes)—corresponding to the *Boṛṣá*, first king of the second dynasty, of Manetho's lists. The cartouche seen in fig. *b.*, is explained by the word BaTAU, (fig. *a.* with the determinative *a branch* meaning something wooden), found in Chapter 36 of the Ritual beginning:—

“Oh, bringer of the boat to this dreadful shore! *Anchor*. Tell me my name.

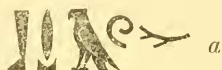
Answer. Lord of the earth in a box is thy name. *Rudder*. Tell me my name.

Answer. Trampler on Hapi is thy name.

Rope. Tell me my name.

Answer. The hair which Anepu brings for his work of embalming the dead, is thy name,” &c.

Birch translates the word Batau in this place, *holes for ropes*. De Rougé thinks it is the name of a piece of the sacred boat (all the details of which are successively named in this curious chapter of the Ritual) of the shape of the last letter in the cartouche, fig. *b.*



But how strange to encounter, in this chapter of the Ritual containing the names of our two brothers, the hair which played so fatal a part in the tragedy of our story. It is here part of the apparatus of Anepu, as the original Death God of Egypt.

On the Tablet of Kings, discovered a few years ago in one of the Saqqara tombs (20 miles south of Cairo), the third cartouche (fig. c.) reads Neter Bau, "God of Souls," a very remarkable title for so early a king of Egypt. By the help of a fragment of the Royal Papyrus of Turin, it appears not only probable, but almost certain, that Neter-bau was a surname of the Pharaoh Batau. The coincidence of all this with the prominence given to the younger brother's soul in our tale, cannot be accidental.

It is equally remarkable that the next cartouche No. 10 of the Tablet of Seti I, reads Ka Kau, Manetho's *Καὶ Κου*, who, he says, introduced bull worship into Egypt. KaKau means phonetically "bull of bulls;" but pictorially, "worshipper of bulls." The Turin Papyrus gives the ideograph for a bull; but our cartouche and the corresponding cartouche of the Saqqara tablet give three phalluses (Kau) after the letter Ka. It is therefore entirely proper to read, "the all-begetting bull."*

KaKau is in his turn followed on the tablet by Manetho's *Βίνοθρις*, BeN-Neter-N, in whose name the ram occurs as second letter instead of the more usual form of N. It was the ram-headed God *χnum* whom the Sun-god in our story employed to manufacture Batau's wife. If KaKau was the Pharaoh who introduced the worship of Apis, or Mnevis, or both, Ben-neter-n may have introduced the worship of the buck Mendes.

Thus gradually was the animal worship of the First Empire reduced to form. Senta was perhaps the first to offer the trussed goose, Skar-nefer-ka, to formulate the worship of what afterwards became the Sokari-Osiris; and so on, until Neferkara gave himself up to Sun-worship under the form of Ra, which became the favorite state religion of the Pyramid builders.

* De Rougé prefers: "the male of males," referring to the vignette of Ch. 118 of the Ritual in Lepsius, T. B. where the sacred Bull is called "the male of seven mystic cows," and "generator of males and females." Ka is too frequently used for cows, she goats, &c., to allow us to believe that it originally meant male procreation alone. Kaul, earth, is also feminine, like the Greek *ἄρσ*, *ἄρ*. I see no good objection against the use of this Egyptian KaKa in etymology for discovering the origin of many European words; for example, the robber Cacus in the story of Hercules; the Greek adjective *κακός*, bad; the Cock sacred to Esculap, and the type of perpetual procreating power; the English word cock vulgarly used still for the phallus; &c., &c.

A CLASSIFIED CATALOGUE OF ANTIQUITIES COLLECTED BY
MR. HARRIS, AND NOW IN HIS MUSEUM IN ALEXANDRIA,
EGYPT.

The Librarian communicated a Catalogue Raisonné of the private museum of Mr. Harris, of Alexandria in Egypt, made from a numbered catalogue in MSS. sent to him by Miss Harris, with a request that some purchaser in America be found for the collection: as, owing to the very advanced age of her father, the inestimable treasures of this classical collection may at any time be scattered. Mr. Harris commenced the collection at that early day when the rarest things could be obtained, and for comparatively moderate sums of money. Accompanied by his daughter, he was accustomed to ascend the Nile every season for nearly twenty years, exploring the tombs, and collecting genuine antiquities. The papyrus which heads the list is perhaps the most perfect large papyrus ever found, and would be a splendid acquisition by any society or university in the United States. Americans are waking up to appreciate the charms of the new science of Archæology, and unwonted interest has lately been manifested in pre-historic human remains; yet there are very few travelled Americans, even those who have a taste for such things, and read much about them, who know exactly what one should expect to find in such a collection, or what it is desirable to obtain for our new museums of Archæology on this side of the Atlantic. The following classified catalogue then may possibly serve both as a specimen of what a museum of Archæology should be, and as an indication of the kind of objects obtainable by zealous students and wealthy patrons of the science.

I. PAPYRI.

Papyrus of the Annals of Ramses II. (Sesostris) XIXth dynasty, found by Mr. Harris in a tomb at Thebes and *not yet translated*. This magnificent papyrus, about 300 feet long, consists of 116 pages, illustrated by pictures of battles, prisoners captured, temples erected and mines opened, and gives statements of revenue statistics and historical events of that reign, and is accompanied by three large tableaux descriptive of the King offering to the gods of Thebes, Memphis and Heliopolis. It has been mounted

on 72 boards and is in a state of perfect preservation. (No. 502, 503 of MSS. Catalogue.)

Roll of hieratic writing. A romance translated by M. Chabas (501).

Roll of hieratic writing, very old. Translated by M. Brugsch (500.)

Papyrus, funereal, hieratic, on a board 1' 9" long (506).

Papyrus roll, hieratic, small, well preserved (488). Four others, about the time of the siege of Troy (496-499). And other fragments (504).

Papyrus, hieroglyphic, extract from the Dead Book, on a board $2\frac{1}{2}$ feet long (505).

Papyrus leaf or reed with hieratic writing (515).

Two pieces of papyri with demotic writing (486, 487). Fragments of several papyri, hieroglyphic, hieratic and demotic, (592).

Two rolls containing several books of the Iliad beautifully written. Tryphon's grammar written on the reverse. This curious papyrus was found by Mr. Harris in Tryphon's tomb at Ma'abdey (494, 495). With it, the mummied arm of the author. The papyrus was grasped by the hand (493). Also (No. 97).

Two amulet papyri neatly rolled up, tied and suspended from the ears of mummies (484, 485).

Greek papyrus; part of an oration against Demosthenes respecting the money of Harpalus; three boxes, containing 32 fragments on 11 plates (507, 508, 509). Nine plates of fragments of a Greek papyrus of Apollodorus (514). Four plates, each containing a Greek horoscope (510, 511, 512, 513).

Papyrus reeds (490, 491); stem of the reed (489); four branches of the reed and flower (492).

II. TABLETS, &c.

The Funereal tablet of *Pâsher-en-ptah* (30 inches by 25) who died in the 11th year of the reign of Cleopatra 6th, when she was associated with Cæsarion in the government B. C. 43. The figures and hieroglyphics are in beautiful preservation, and are thus explained and translated by S. Birch, Esq: "The deceased Pirot, or Pasher-en-ptah who is styled a lord (erpa) chief, royal chancellor, sole counsellor, divine father, and chief of the attendants on the altar, son of Petbast, (or Petbubastis) and Herankh, kneels on both knees, wearing a skull cap, with the mystical lock

of hair at the right side, the 'rot' alluding to his name, the 'basin,' a long garment with girdle, over which is thrown a panther skin (anem en ab) and sandals (tebui). Before him is an inscription and a table or altar of reeds, above which is inscribed 'per er khmi hept hek' or 'sepulchral meals of food and drink' and below 'oxen, geese, incense, wax and fabrics.' He is offering to seven deities standing in a row. 1. The first of these, Osiris, with his usual attributes, is styled 'Osiris lord of the Ru-sta, dwelling in the West—great God in Ru-Kat.' He tells the deceased 'I give you a good funeral.' 2. The second deity is Hapis represented with a bull's head, having an uræus on the forehead, a long dress (namms) and a collar round the neck; he wears a scaly tunic, (shenti) and holds a crook in the right, and a whip, (khekh) and symbol of life, in the left hand. He is styled 'Hapi-Osiris, who dwells in the West—King of the Gods, lord of ages, ruler of Eternity.' He says 'I have given thee all good things in Taneter.' 3. He is followed by Isis wearing the disk, horns, and throne, uniting her celestial and terrestrial characters, and holding a papyrus sceptre and symbol of life. She is called 'Isis the great mother eye of the Sun, lord of the heaven,' and announces 'I have brought thy soul to thy body.' 4. Behind her stands Nephthys, wearing the disk and horns, surmounted by her name. She holds the same sceptre, and is draped as Isis. She is entitled 'Nephthys the sister goddess, loving her brother' and announces 'I have brought delicious air to thy nostril.' 5. Horus wearing the pschent, and hawk-headed, draped as Hapis, and holding a sceptre (gam) and symbol of life, follows Nephthys. He is named 'Horus the defender of his father in Ra-Kat' and tells the deceased 'I have granted thy race to remain in thy seat.' 6. Anup or Anubis, jackall headed, follows Horus, called 'Anup over the Hill, attached to Ut, resident in the divine abode, great god, lord of the Taser.' He states 'I have given thee a sweet odor in Hades.' 7. Imouth, represented wearing a skull cap and tunic, and holding a sceptre, closes the list of Gods. He is styled 'Aimbetp son of Ptah, great in continual rewards,' and announces 'I have given thee thy blood, to be renewed, and to be well.' 8. The Gods are followed by a personification of 'the West' represented by a hawk, or eagle on a standard, with a feather, and called 'the West, the mother of the Gods' or 'giver of the Gods.' She declares 'the mummies of the West receive thee in peace; thou

joineſt them in joy.' The ſcene itſelf is ſurmounted by the uſual winged globe, and 'uræi' called in the tablet, 'The Hnt, great god, lord of heaven, giver of life,' above which appears the heaven itſelf with ſtars." At the right ſide of the picture, going down the whole inſcription, is a ſceptre (gam), a perſonification, as it appears from the other tablet, of the "Ru-Sta." At the left ſide is a notched palm branch, having ſixty-four notches, riſing out of the Hieroglyph "Ten million feſtivals." The text of the tablet is in fourteen horizontal lines, and reads "Act of homage to Osiris, lord of the Western Ru-Sta, great God in Ru-Kat, to Hapi-Oſiris, great god dwelling in the Weſt, king of gods, guardian of ages, eternal ruler; to Isis the great mother Goddess, pupil of the Sun, lady of the heaven, regent of the gods; to Nephthys the ſiſter goddess; to Horus the defender of his father in Ru-Kat; to Anup who is over the hill, attached to the embalment, who dwells in the divine abode, lord of the Taſer; to Aiemhetp the ſon of Ptah; to the gods and goddesses in the Weſt, who give ſepulchral meals of food and drink, oxen and geese, frankincenſe and wax, linen fabrics, wine, thouſands of good and clean things, which heaven has given earth, and produced to the Oſirian, lord chief Chancellor, ſole counſellor, prophet, prieſt of Ptah, prieſt of the gods of the White Wall, prophet of Oſiris, great lord of the Ru-Sta, ſacred Scribe, incenſe bearer of the temple of Ptah, prophet of the library, and of the gate, prieſt of Ptah, prieſt of (Athor) the lady of the Sycamore, prieſt of Ptah who dwells in the univerſe, prieſt of Baſt, living miſtreſs of the upper and lower country, prieſt of Oſor-Hapi in Ru-Kat, prieſt of Anup who is on the hill, prieſt of Aiemhetp (Imouthos) ſon of Ptah, prophet of Ba, the ſoul lord of Tatta, who dwells in the pool of the great houſe of the living, great governor of Egypt, eyes of the king, ears of the king, filling the heart of Horus (the king) in his palace, beloved of the king as he wiſhed, greatly beloved by all in their hearts, high prieſt of the lord of the world, friend of the king in the temple, royal deputy at the ſetting up, governor of Ru-Sta, of Ru-Kat, of Taſer, of Egypt, of Hapi-neb-sat, governor of the temple of Ptah, governor of the gate, ſuperintendent of the prieſt of all the gods . . . going in the temples of upper and lower Egypt, elevated to the eye in a moment the . . . beholding the great gods born of its being, binding to Nu his great uræus, the great attendant

of the Altar Pasher-en-ptah, justified, born of the good assistant priestess of Ptah, greatest of the Southern Wall, living lord of the upper and lower world—Herank justified: He says, Hail to those who approach this chamber, record ye my name with the best of the Gods, in the festivals of the West, make ye offerings to me of sweet water and frankincense; say ye, May thy body be renewed, may thy soul live, may the delicious air which emanates from Atum come to thy nostril for ever and ever, for I am the mummy of him who was found to have done good, and not to have done any evil; I am good, doing what every one loves.—The 25th year, the 21st Paophi of the King of Upper and Lower Egypt, the lord of the two countries, Ptolemaios the saviour god, the justified, was the day of his birth—Thirteen years were passed before (my) father—the King of Upper and Lower Egypt, the lord of the two countries, the father-loving, the brother-loving, the young Osiris, the son of the sun, lord of diadems, Ptolemaios the ever-living, gave me the great dignity of chief of the attendants on the altar, in his tenth year: I was placing the uræus crown on the head, at the conducting of the King on the day when he united the Upper and Lower Countries, and performed all the ceremonies in the temples and festivals; I was arranging all the secret ceremonies, I gave the homage, I offered water to (or purified) the Horus, at his divine birth in the gold house, coming and conducting(?) the king of the Ionians, who are on the banks of the Ocean at the West, the titles of his name in Ru-Kat—‘The King of Upper and Lower Egypt, the ruler of the North and South, the father-loving, the brother-loving young Osiris is crowned in his palace, and living’—He passed to the temple of Isis, mistress of the region of the eye; he made very numerous offerings, proceeding to the north of the temple which belongs to Isis, on his chariot; the king himself drove; he wore on his head a crown of gold and gems; the king delighted in his heart; he made me his priest; he issued a royal ordinance throughout Egypt, saying, The chief attendant, Pasher-en-ptah, has been made my priest, and there is given to him an annual salary of the things belonging to the temples of Upper and Lower Egypt. The monarch went to the white wall daily, passing and repassing at Maamat; he walked over the canal of the life of the North and South; he went to my temple with his chiefs, his women and royal children, and all things, seating me

in the boat with his passengers, to perform all the festivals of the gods and goddesses who belonged to Memphis, as the greatest of those he loved; the lord of the earth was delighted, wearing his crown in front of his (followers). I was a chief provided with all things; I had daughters; when I reached the age of forty-three, no male son was born to me. The image of that god Aiemhetp, the son of Ptah, gave me a male son; his name was called Aiemhetp, surnamed Pet-sa-hasi, born of the lady Ta-aiemhetp, justified, daughter of the divine father, prophet of Horus, lord of Kham, bringer of the Apis in the reign of the majesty of the ruler, the lady of the world Cleopatras, and her son Cesaes, the 11th year, the 15th of the month Epiphi was the day on which he died; he was placed in the great quarter, and there were performed all the ceremonies of mummification, and he was at rest in his sepulchre in the 30th of Thoth of the 12th year; he lived forty-nine years. Oh! all Gods and Goddesses, who are unnamed, let a child remain in my place for ever and ever! keeping alive the name of the house . . . scribe of the sacred words, greatly praised of the queen of the two worlds, sacred scribe of Ba, lord of Tattu, who dwells in the pool of the palace, chief guardian of the shrine of the throne, prophet of Horus, Aiemhetp, son of Hapi, a person holding the same office, born of Herankh justified by his greatly beloved father (in law) Hapi. (See pamphlet "On Two Egyptian Tablets of the Ptolemaic Period," by S. Birch, Esq., L. L. D., F. S. A. 1803.)

Marble tablet, 19" x 21" inches; female reclining on a couch, vase in hand; at her side a stool with cakes (559). Greek ex voto on marble (442).

Limestone tablet, 17" x 12"; black ink inscription, hieroglyphic; from the Serapeum at Memphis (565).

Limestone tablet, votive, 19" x 11"; inscription very distinct; priest offering lotus flower, cakes, &c., to Osiris throned, with crook and flail, double crown, asp and horus; in background, Isis with the *tau*; over all, globe and serpents; underneath, five lines of hieroglyphics (566).

Limestone tablet, votive, 11" x 8", bearing the cartouche of an unknown early king, who is adoring Mop-Hiour (deity of the tropics), surmounted by disk and winged serpents (567).

Limestone tablet, funereal, 28½" x 18"; showing a priest of

Memphis seated, incensed by his son standing in front; between them, a table and jars; underneath, 5 rows of hieroglyphics (568).

Limestone tablet for libation, $7\frac{1}{2}$ " x $10\frac{1}{2}$ ", with a conduit for water; in centre, two blank cartouches and two rows of hieroglyphics (564).

Basaltic tablet for libation, $19\frac{1}{2}$ " x $12\frac{1}{2}$ ", with geese, cakes, jars, figures on which the water was poured (570.)

Funeral tablet, $17\frac{1}{2}$ " x $11\frac{3}{4}$ ", with two rows of figures; in the first, a youth offering to his father; in the other, seven other members of the family; hieroglyphics below; the whole well executed (569).

Red granite slab, 3' 5" x 2 ft. wide x 10" thick; found near the Nilometer on Elephantine; bearing a square title of Osirtasin I, of the XIIth dynasty, who erected the obelisk at Heliopolis. This slab is of peculiar value, as it affords evidence of a much greater age for the Nilometer than has been assigned to it (561).

Pedestal of granite, with Greek inscription, "Leucus, protector, thrice protector, gives the present to thee, Isthaios." (301).

Black granite pillar, 3' 5" x 3' 11" in circumference; one row of hieroglyphics; cartouche of Psammetich I. 610 B. C., and the words, "Psammetich, Son of the Sun, beloved of the goddess Nephth, lady of Saïs" (558.)

Sarcophagus of Meemis, royal son of Cush, Viceroy of Ethiopia; found in a tomb at Thebes. On the island *Bighi*, opposite Philæ, Meemis is seen doing homage to Amenoph III (571).

Miniature stone sarcophagus, containing a stone mummy figure (49).

Alabaster ornament from cornice of temple (460).

Granite fragments from the temple of Medinet Abu (150, 306) — Abydos (343).

Fragments from a tomb at Thebes (155), with painting (156).

Limestone fragment covered with hieratic writing, $7\frac{1}{4}$ " x $4\frac{1}{4}$ " inches (145).

Porcelain fragment with hieroglyphic inscription (469).

Pottery fragment with enchorial inscription (465). Round piece of pottery taken from the breast of a mummy at Abydos, by Mr. Harris, with cartouche of Ramses II. stamped on it (602). The same from a mummy at Tell-Amarna, with a peculiar unex-

plained mark (603). The same (604). Ex voto pottery (467). Of Greek age (475).

Mummy case of a female, with nine pictures in brilliant colors; the fourth represents the four genii of Amenti; the fifth, the deceased lady Ap, priestess of Amun; the sixth, the genii of the lower regions; the seventh, the symbolical heavens; the eighth, Thoth and the eye of Osiris; in the ninth, a hand offers a *tau* to the deceased; the rest is wanting (530).

Piece of very old wood, with an oval of an unknown king (435).

Mummy case fragment from Thebes, ancient, thick, covered with hieratic (553).

Board fragment with hieratic inscription (531).

Boards with hieroglyphics, representing the passage of the soul (480, 481)—the signs of the zodiac (482), the standard of Anteopolis, two foxes (532),—Ex votos (483).

Box of wood 25 inches high, with slide, covered with hieroglyphics, surmounted by a large Osiris figure, with horns and double feather (541). Another square, painted black, 7" x 8", found in a tomb at Thebes, full of wheat, seeds and small Osirid figures (585). Side of another of acacia wood, with carvings of palm leaf reversed (313, 466).

Wooden ex votos, 7" x 3 $\frac{3}{4}$ ", from a mummy's neck (309). Two wood tablets, with hieratic inscription from mummies' necks (463, 464). Stone amulet from mummy's neck (468).

III. MUMMIES.

Two rolls of mummy cloth (new) with fringe and shop mark attached (476, 477).

Large hank of flax thread, tied up, used for sewing mummied cloth (583).

Mummied snakes, unopened (146), with bitumen cloth (147).

Mummied cats in gilt wood, with glass eyes, 13 inches high (525); 22 inches high (526); 12 inches (529); in bitumen cloth, 22 inches long (581); cat's head (582).

Mummied crocodiles from Ma'abdey (582) in coarse cloth, 4 ft. long (587); crocodile's egg (607).

Mummied ostrich egg (479).

Mummied Ibis (3), 18" to 20" (584).

Mummied foot deformed (591).

Mummied antelope horns, in bitumened cloth (149).

Mummied bread, two large pieces (432, 433).

Bitumen fragment from Thebes (129).

IV. FUNERAL OBJECTS, DOMESTIC TOYS, TOOLS, &c.

Censer; a unique specimen. A female arm in wood, with hawk's head at the elbow; the hand holding an incense burner in shape of a reversed scarabæus, with six receptacles for incense. "Incense was offered to the sun under the name of Osiris three times daily, viz: resin at the rising, myrrh at the meridian, and a mixture called kuphi at setting." Plutarch on Isis and Osiris, p. 73 (1). Also, the extinguisher of a bronze Coptic incense burner (446).

Incense burner, surmounted by a cupid, having discharged his arrow. Cinque-cento (520).

Tongs, bronze (458), skewer and iron ring (459), wooden tweezers (470), ancient wooden instrument of two pieces, like a paper holder (461). Utensils of Coptic Church, four on one ring (457).

Knife, bronze, with wooden handle (425).

Nail, bronze, old (394).

Sickle, iron, with wooden handle, of the same shape with those now in use. This very remarkable object was found in an ancient tomb at Thebes (142).

Arrowhead of iron (398). Spearhead, small, bronze (596).

Engraving instruments, bronze (77, 78, 79).

Cubic measure in stone, see Lepsius and Brugsch (47); in ebony, $3\frac{1}{2}$ inches long (382): same (396).

Half-ounce weight, the ancient Egyptian 5 *Kat*. The only one yet found.

The ancient Egyptian 5 kat, or $\frac{1}{2}$ outen weight, the only one yet found, and from which has been determined the precise value in weight of the "kat" and "outen" so frequently mentioned in the hieroglyphical inscriptions; it weighs $45\frac{1}{4}$ grammes. In an article written on this weight by Mr. Chabas, he remarks, "Je dois à l'obligeance de Mr. Harris une communication qui nous permettra d'élucider ce point important (the value of the above weights) de la métrologie pharaonique—le savant antiquaire a acheté à Thebes un poids, de la forme d'un cône tronqué, posé sur sa base la plus étroite, et couronné d'une calotte sphérique: la

substance est une pierre d'un gris noirâtre que M. Harris nomme "serpentine du desert" Sur la calotte est gravée une légende dont le dessin ne permet pas le déchiffrement Hereusement il ne peut exister le moindre doute sur le sens de l'inscription gravée sur la partie conique. On y lit en effet (translation) "Kat 5 du trésor d'or." Nous apprenons ainsi que nous avons affaire à un poids de 5 "kat" provenant des magasins royaux, et peut être ménn à un étalon déposé dans ces magasins où les pharaons entassaient leur richesses. Il ne s'agit pas ici d'un monument fabriqué pour un usage commémoratif, ou funéraire, comme la plus part des coudées qu'on a retrouvé, mais d'un poids exact, ayant réellement servi à un pèsage officiel d'objet précieux. Cette circonstance augmente notablement l'intérêt qui s'attache à cette mesure antique. Mr. Chabas goes on to calculate the weight, which is established at $45\frac{1}{4}$ grammes, and then proves by means of a translation of a gold account, from Mr. Harris' large papyrus of the annals of Rameses II. that the 5 "kat" weight formed half of an "outen," thereby fixing the value of this latter weight. [See 'Note sur un Poids Egyptien, &c., par M. F. Chabas.']*

Coptic weights, copper (51), 9838 grains; (57), 774 grains; (58) $137\frac{1}{2}$ grams.

Touchstones, Lydian stone, chrysites, used by the ancient goldsmiths for testing the genuineness of gold (53, 54, 55, 56), the latter much worn and covered with gold on one side, from long use.

Mouldstone with the figure of a duck (136); bronze crucible with a long handle (445).

Inkstand bearing name of Amosis, royal son (62); inkstand in hard wood, 13 inches long, bearing cartouche of Sabaces I. of XXVth dynasty, B. C. 714, and other hieroglyphies, very distinctly made (132). Wooden inkstand $11\frac{1}{4}$ inches long, with pencil, and red and black pigments, no inscription (144).

Kohl stand and pencils of the time of Amenoph II, III. (XVIIIth dynasty), B. C. 1404, 1403 (42). Kohl stand, alabaster, a long vase embraced by an ape, with pencils (327). Kohl

* In a recent discovery of the table silver of some Roman General (probably Varus) near Hildesheim, in Prussia, Dr. Bendorf of Göttingen has deciphered twenty-four inscriptions in ancient Roman characters engraved on the vases, which will go far to set at rest the vexed question of what the *Roman* weights really were.

mortar and pestle, alabaster (326). Same, black marble (330). Kohl vase, porcelain, with three cartouches, nomen and cognomen of Amenoph III. (335). Piece of the raw mineral kohl (128).

Vases of alabaster. One $8\frac{1}{4}$ in. high, 5 in. diam. (140). Grey and white (151). One holding 76 old bronze coins (157). Small (318). Oval, with two handles, $5\frac{1}{2}$ in. high (320). One with lid and cartouches of Amenoph II., B. C. 1414 (321). Same of Ramses II., B. C. 1311 (322). Cup-shaped (323). Long, narrow, two (324, 334). Long, 10 in. high, with hieroglyphic inscription (325). Small red and white (328). Small (332). Very small (333). Another (339). Another with various small antiques in glass, porcelain, &c. (478). Old marble vase (545).

Vases of vitrified pottery. Parts of two, with hieroglyphics, one of Amsit, the other of Hapi (543, 544).

Jar of pottery. Handle of wine jar (307), with fruit of Persea tree (310). Jar covered with long blue beads (311). With mummied fruits (316). Top of a jar, sealed with mud an inch thick, whitewashed, and with a hieroglyphic inscription. The figure of a horse very rarely found (539). Elongated pottery jar (547). Large earthenware jar found at Thebes, 2' 4" high (589).

Earthenware water bottle in the form of a duck.

Tear-bottle in terra cotta (427).

Jars of stone, representing the four genii of Amenti, containing the viscera of the deceased, and deposited in the tomb, viz: the monkey headed, *Hapi*, holding the smaller intestines (535). The hawk headed, *Kebhnsnof*, holding the liver and gall (536). The human headed, *Amsit*, holding the stomach and larger intestines (537). The fox headed, *Smauf*, holding the lungs and heart. Repeated in Nos. 549, 551, 552.

Jar of granite surmounted by human head (546). Canopic.

Vase of pudding stone representing one of the genii of Amenti (395).

Vases of bronze, $17\frac{3}{4}$ inches high (302). Same, with figures of women offering to Isis, Athor and Osiris (444). Jar of bronze (90).

Urn of colored glass, lavender and white (246).

Jar of Glass, small, yellow (216).

Bottles of glass. Scent-bottle in shape of a column (23). Scent-bottle(?) in shape of a human head (434). Tear-bottle

5 $\frac{3}{4}$ in. high, opaque glass, found in Alexandria (40). Same, transparent, 5 $\frac{1}{2}$ inches (41). Another (91).

Tear bottle in agate (92).

Wooden bottle in the form of a woman, very ancient (16).

Basket of gold with double handle (249).

Yoke of wood for carrying heavy weights from the shoulders (556).

Walking stick, 3 ft. 9 in. long, found at Thebes (555).

Guitar made of a tortoise shell with a long wooden handle, like that now used in Nubia (462).

Chessman of blue porcelain (341). A draughtsman of bone (340). A playing die of limestone (342).

Child's ball in papyrus leaf (5). Ball of blue and black porcelain (337). Chair leg of wood, one foot long (312).

Sandal, 8 inches long by 3 wide, yellow, with blue stripes at the toes (158). Another, same size, alternate blue and brown stripes down the sole (158). Three children's slippers of basket work (436, 437, 438).

Neck-pillow or head rest of acanthus wood, 4 $\frac{1}{2}$ inches high, 7 inches across, with hieroglyphical inscription, very ancient (138). Another of sycamore wood, 5 $\frac{3}{8}$ x 7 $\frac{7}{8}$ inches, plain (139). Miniature head-rests (amulets) one of touchstone (385), the other of black stone (392).

Hair pin of ivory, 8 $\frac{1}{2}$ inches, carved head (170). Two others of wood, 6 and 9 inches, slightly curved at the tops (181, 182). Another of beautifully carved wood (407).

Mirror of bronze, 7 $\frac{1}{2}$ x 6 $\frac{1}{4}$ inches (443).

Toilet box, duck shaped, of wood, with slide (424).

Key of iron with two wards, 5 $\frac{1}{2}$ inches (300). Small bronze key (406). Small wooden key (448).

V. ORNAMENTS, SEALS, AMULETS.

Necklaces. Several joined together and composed of malachite, cornelian, amethyst and glass beads, with figures of Typhon in cornelian (233). Long necklace of four rows of gold beads (251). Necklace of eleven composition white beads, studded with garnets, and ten cornelian beads (261). Necklace of round cornelian beads, with gold pendants in shape of half pomegranates, with a gold eagle (284). Necklace of round cornelian beads, interspersed with cornelian Osiris-eye, gold pendants, basket,

eagle and palm branch (285). Necklace of cornelian beads with pendant gold pomegranate flowers (286). Necklace of cornelian Osiris-eye with gold pendants of nilometer, palm branches, basket, cartouche, flying hawk and boat's prow (283). Necklace of blue beads with attached scarab wings, from mummy (449). Necklace of large blue beads with Osirid figure; from mummy (450). Same with blue scarab; from mummy (541). Small necklace of blue and cornelian beads with attached Anubis; do. (452). Long necklace of blue and white beads with attached Osirid figure; do. (453). Three similar of blue beads; do., do. (454, 455, 456). Necklace pendant in porcelain, with figures of two goats and a jar in the centre (210). A lion's head in gold (259).

Armlets of black glass; a pair (165).

Bracelet of ten scarabs in stone and hard porcelain, beautifully preserved, graduated as to size, and all with distinct hieroglyphics on the reverse (597). A similar bracelet of larger scarabs (598). A bracelet of ten valuable scarabs in antique gold setting, with well-defined inscriptions; four of lapis lazuli, one crystal, one enamel, others of hard green stone (599). Bracelet of nine large valuable scarabs set in antique gold; one, large lapis lazuli; one, cornelian; one, emerald root stone; one, bone; the rest, composition differently colored; all with very distinct impressions on the reverse (600).

Ear ring of gold jewelled with pearl, emerald and agate (239). Ear-ring, plain, massive gold, with clasp in form of dragon's head (240).

Seal rings of gold. One with onyx stone and impress of a scorpion beautifully engraved (238). Large seal with perfect Jupiter's head (241). Onyx with impress of an ant (245). Gold ring in two parts (258, 260).

Rings of silver. One with a seated Thoth holding lotus staff (253). Large ring with hieroglyphic inscription (256).

Ring of bronze (389).

Rings of iron (459). One with an indistinct inscription (252). Two iron finger rings (167, 168).

Ring of porcelain, blue (270).

Ring of cornelian, with impress of a sistrum (257). Same, with impress of three lotus buds (272).

Fibulae. Bone ring for looping up the dress (255). Another, small (161). Same, of porcelain (163). Cornelian (266). Broad, cornelian, fibulae (384, 391).

Brooch of silver, large, with onyx (274).

Ornament, round, mosaic, of lapis lazuli and gold (275).

Ornament(?) round, bronze, perforated in centre (162).

Ornament, small, lapis lazuli (397).

Seal-bricks. A circular piece of green glass with a seal in one corner (439). Twenty-one cone-shaped earthenware government seals with various inscriptions (580). Earthenware seal bearing the device of Pasht, deity of Bubastis, age of one of the Petoubates, XXIII^d dynasty. B. C. 990-842 (3). Earthenware seal with name and surname of Apries, XXVIth dynasty, B. C. 588 (63). Another with a cartouche, crowned asp and lizard (171). Long cone-shaped brick seals, 10½", with inscriptions, used for sealing property (303, 304). Square pyramid-shaped light blue porcelian seal (178). Fragment of tile with some demotic arithmetic (533). A quantity of unburnt bricks without straw, bearing ancient cartouches, found at *El-habé* (577). Others found at Thebes (578). Piece of tessellated pavement stamped with the lotus leaf (61). Same from *Benha*, the ancient *Athribis* (336)-(429). Seal of cornelian attached to a string of six amethyst beads (175).

Seals. Twenty-one perfect seals of Roman age in lapis lazuli, agate, cornelian, amethyst, ruby, opal, bloodstone and touchstone (595).

Beads (not enumerated under Necklace above). A string of turquoise, amethyst, cornelian and glass beads, with four small scarabs, 7½" (180). Large pear-shaped bead of amethyst (271). Large glass bead (399).

Bead shirt (blue beads) found on a mummy; with a collar of red, blue and white beads (590).

Amulets. Porcelain cylinder bearing the name of a royal son, the crook and the tan (179). Cylinder of black stone (291). The cartouche in lapis lazuli (268). Beehive in bright blue glass, found at *Tell-Amarna* (338). Small porcelain hand (390). Triangle in lapis lazuli (279). The square (262) in lapis lazuli (264); in stone (280); in alabaster (471, 474).

Amulet. Large, unique amulet in cornelian, set with gold, with hieroglyphic inscription, translated by M. Simonides: "All things visible, all we see, all things heavenly, originate from God, and he gives them to the best doers. Therefore man must praise Him always, if he wishes to become immortal." (601).

Scarabæi. Twenty-six large scarabæi in good preservation, with very distinct inscriptions, as follows :

(1.) *Granite*. Black, $4\frac{1}{4}$ " x 3", with inscription from Dead Book (98). Black, $1\frac{7}{8}$ ", good shape ; ditto (117). Dark $2\frac{7}{8}$ ", ditto (107). Red, $3\frac{1}{4}$ ", do. (108). Grey, 3" ; on one wing, the human-headed bird (emblem of "soul") ; on the other wing, the Benou Osiris : on the reverse, inscription from the Dead Book (111).

(2.) *Diorite, &c.* Hard brown stone, $2\frac{1}{2}$ ", with inscription from D. B. (99). Hard green stone, 3" ; do. (100). Same, $2\frac{3}{4}$ " ; do. (113). Black stone, $2\frac{1}{2}$ ", some gilding remaining ; do. (102). Black stone, 3", well polished ; do. (109). Polished green stone, $2\frac{3}{8}$ ", beautifully shaped, wings striped, no inscription (114). Hard black stone, $3\frac{5}{8}$ " ; on the back the figure of a scarab between the two Osiris-eyes ; on one wing Osiris holding crook and flail, double crowned ; on the other, Horus with disk holding crook and flail ; on the reverse a group, with Osiris as middle figure with crook and flail, Isis with tau in front, Nepht with royal staff behind (106).

(3.) *Limestone, &c.* Soft limestone, $2\frac{1}{2}$ ", inscription from D. B. (103). Limestone, 1", with the snout of a pig ; reverse, crocodile and antelope (120). Glazed limestone, $2\frac{1}{4}$ ", exhibits the beetle in motion ; name of *Amun Ra* frequent in the inscription on its reverse (115). Green marble, $2\frac{1}{2}$ " ; inscription from D. B. (110). Alabaster, $2\frac{3}{8}$ " ; do. (104). Softstone, 2" ; on each wing a cynocephalus, with crown and disk ; reverse, a cartouche (118).

(4.) *Gems*. Bloodstone, 3", do. (101). Same, $2\frac{3}{8}$ " ; do. (116). Emerald root, or prasiolite, 2", beautifully polished and very perfect ; do. (122). Same, 2", highly gilt at one time, and a good deal of the gilding still left on it ; do. (123). Lapis lydius or touchstone, $2\frac{3}{4}$ ", very highly polished ; usual inscription (124). Malachite, 3" ; reverse, incomplete hieroglyphic inscription (105). Light green malachite, 1", slightly worn, inscription indistinct (121).

(5.) *Glass*. Blue, $3\frac{1}{4}$ ", plain (112). Vitrified porcelain, $2\frac{1}{4}$ " ; middle of back, small scarab in relief ; reverse, flying scarab (119).

Scarabæi not above-mentioned : Two in stone (404) ; 1", (401). Greystone ; reverse, cartouche between hooded snakes (294). Dark greenstone, small, female (174). Very dark greenstone, small, well polished (295). Hard greenstone, $2\frac{1}{2}$ ", in the form of a jar, on the back of another scarab with feelers extended ;

reverse, inscription from D. B. (292). Slate stone, 4" x 3 $\frac{1}{4}$ " wide, in form of jar; on each wing, Osiris-eye; reverse, inscription from D. B. (346). Limestone (296). Limestone, green glazed; reverse, a Typhon (290). Vitrified porcelain, crawling, with striped wings (293). Black stone (276). Same (278). Same, well shaped, from Saqqara (267). Same, very perfect. from Saqqara (269). Granite, 2"; reverse, inscription from Dead Book.

Scarabæi and amulets, all small, collected on a velvet cushion, and consisting of: — (a) Two frogs, one hippopotamus, two scarabs, several heads, all of *cornelian*, and set in gold. (b) Two frogs, one scarab, one male erect figure, all of *lapis lazuli*, set in gold. (c) One *greenstone* scarab in a setting of deep gold. (d) Thirteen *greenstone* scarabs, very perfect, engraved with different cartouches and hieroglyphics. (e) One *amethyst* scarab. (f) Four softstone scarabs with distinct and curious devices. (g) One miniature alabaster vase. (h) One stone figure of a grasshopper (593).

Uraeus. Figure of Thermutis, the asp, emblem of the god *Neph*, and goddess *Rauno*, and royalty in general, especially revered at Ombos (27); in bronze 3 $\frac{1}{2}$ " long (420).

Double crown. In stone (172); same (234); same (243).

Double feather. In stone, 2" (608). Double feather and disk of Osiris in glass (277).

Osiris-eye. Porcelain (235); silver (237); porcelain (402); lapis lazuli (403). Blue porcelain, 4" wide x 3" deep; same on the reverse (347). Brown porcelain, 3 $\frac{1}{4}$ x 2" (348).

Nilometer. Lapis lazuli, small (201); porcelain, small (219); wood (379). Porcelain group of three figures, forming a stand; in the centre a nilometer, 5" high, between Typhonic figures (416).

Lotus flower in wood (203); same (380); same (405); same, 3" long (299). Glass cup, blue, green and white, in shape of the lotus flower (329).

Locust in porcelain (206).

Fish's head, with extended jaws, 1" long, a *cornelian* amulet (594). Bronze *Lepidotus* from Kelb-el-Bate (35). Bronze *Oxyrynchus*; two specimens (365, 366).

Lizard in Bronze (164). Crocodile in porcelain (230).

Ibis and snake, figured on a square silver gilt ornament (287). An ibis in bronze, 4" high (377).

Hawk in *lapis lazuli* (226); same, small (228). *Porcelain*, with crown of Upper Egypt (229); same (231). *Stone*, wearing Pshent (381). *Bronze*, 6½" high (412); small bronze, on a stand (298).

Eagle in *lapis lazuli* (217); small gold (282).

Ant-eater in *porcelain* (214).

Fox in wood (64); small bronze fox (160); same (183).

Dog's head in *porcelain* (447).

Cat. *Bronze*, small (9); same 3½" (356); same (371); same, small (421); same, 10½" high, very perfectly preserved (516); same 7" high (523); same (on a wooden stand), 10" high, containing mummy bones (414). *Porcelain*, small (207); same (224).

Wood, (370); same, beautifully shaped, with the usual decorations, 6" high (419); same, with necklace painted, hawk and disk on chest, earrings, scarab on forehead, very perfect (360).

Lion's head in gold, pendant of a necklace (mentioned above).

Horse on the top of an earthenware jar (mentioned above), very rare.

Rhinoceros in *cornelian*, very perfect (605).

Ram in bronze, small, erect (169); ram's head in stone, small (209); ram-headed ornament in composition (281). Ram offering (see Anubis, below).

Cow lying down, in bronze (10). *Porcelain* cow of Athor (227). Bronze eyelid of Athor's cow (166).

Bull of Apis, in *bronze*, with usual scarab mark on its back (39); same (75); same, 4" by 6" long (517). Bull of Heliopolis in bronze, with scarab mark, &c., splendidly preserved (415). Bull of Apis in *porcelain* (225); same in black stone (357). Bull's horn in bronze (440). Bull's eye, from the mummy of a sacred bull (59); same (60); repeated (153, 154). Bull's eye in glass (351, 352, 441). Picture of Apis on a board (534).

Monkey. Bronze pillar, surmounted by a figure of a cynocephalus, the apeheaded god Hapi, god of Hermopolis (15). Monkey in bronze (36). *Porcelain* cynocephalus (211); small stone, do. (254). *Cornelian* do. (263). Bronze do. (410). Monkey headed canopic jars (described above).

Human headed bird, typifying the soul, in glass (247).

Phoenix in bronze (367).

Gorgon in *porcelain* (200).

Sphinx in bronze, small (173). Ramheaded sphynx in stone

(176). Lionheaded sphynx in porcelain (315). Human head of a sphynx in bronze, surmounted by a cross (369). Porcelain sphynx (408). Large, very perfect, limestone sphynx (575). Hinder half of a granite sphynx (577).

VI. DEITIES.

God with pyramid on his head, of bronze (423).

Goddess, with double feather, disk and globe; bronze (422)

Anubis, fox headed god, in wood (185); in colored glass (204); in blue porcelain, small (208); same, gilt (273); figure of Anubis mentioned in the tablet of the temple. Porcelain tablet representing a temple; a woman offering to Anubis (409).

Thoth, god of letters, in porcelain (220); same, small (232); in lapis lazuli (244); same, in bronze, 5" (364). Thoth on square basalt—and on silver ring—mentioned elsewhere.

Kneph, the ram headed god, in porcelain, small (212); same (223); same, in bronze, 5" high (363).

Typhon in blue *porcelain* (68); same (188); same (189); same small (199); same (202); same (236); same (428). Glass transparent (250). Stone (386). Two more in the group, already mentioned, under Nilometer.

Horus, with pshent, of *wood* (7); same (8); *porcelain* (196); *stone*, small (177); *lapis lazuli*, small (187); same (193); same (194); same (197); *bronze*, small (86); same with a box, 4½" high (93).

Horus and Isis. Mutilated *stone* statue, with hieroglyphics on the seat (319); *bronze*, small, 7½" high (373); *bronze*, 9" high, splendidly preserved (378); *bronze*, broken (411); *bronze*, 9½" high (413); *bronze* 7½" high (522).

Horus, child, Harpocrates, god of silence, *porcelaine*, small (213); *bronze*, 5" high, hieroglyphics round the stand, (362); *bronze*, 7¾" high (518).

Osiris with the crowns of Upper and Lower Egypt, *bronze*, (14); same (80); same, 13" high, with crook and flail, double crown, and asp, the tail of which divides the crown (141); same, 7" high, holding a roll of papyrus to his breast; crowned with both crowns, surmounted by a star (374). Same, 9½" high, with crook and flail, and double crown (375). Same, 10¾" high, crook, flail, double crowns and asp (524). Osiris in *silver*, small, three specimens (18, 19, 20). Osiris in *alabaster*, small

(87). Osiris and Isis in *porcelain*, (221). Osiris in *glass* (288). Osiris in *wood*, 13" high, on stand, with double crown (550). The beard of Osiris from a statue in *wood* (137). Head of a granite statue of Osiris, 19½" high, with double crown (562). Three other figures of Osiris on tablets mentioned under that head. Tablet of limestone, 7¼ x 4¼", with figure of Osiris, crook, flail, disk, nilometer, and tau, and two rows of well executed hieroglyphics, (143).

Osirid figures, emblem of the dead. Of *stone*, 8" high (22). Same 5¼" (24). Black stone, 4", 6", 6½", (65, 66, 67, 71). *Granite* (130). Of *porcelain*, blue, 5", 5½" high, two (25, 26). Green 5½", bright blue 6¼", stone colored 7¾", three (29, 30, 31). Same, (131). Black marble, 7½" (350). White marble, 5" (73). *Pottery*, 7⅞", 7¼", two, (72, 74). In *alabaster*, 4½", two, (69, 70). Small Osirid figures (81, 82, 83, 84). In *wood* 8½", 9½" 10", three (94, 95, 96). Figure mentioned above, with box, 25 inches high. Others found in a black box, mentioned above.

AmunRa in bronze, small (88). Same seated, bronze, 9" high (376).

Isis, small (184). In lapis lazuli (192). For Isis and Horus, see under Horus, Nos. 221, 373, 278, 411, 413, 522.

Isis and Nephthys with Horus between them, in porcelain (242).

Nephthys alone, porcelain (198).

Isis and Anubis. Tablet representing a temple, 3½" x 3"; ram headed Isis offers sistrum to Anubis; reverse, nilometer between two taus (349).

Isis and Osiris. Tablet of sycamore wood representing a temple, Isis offering to Osiris (388).

Athor. Small porcelain column surmounted by two heads of Isis in form of Athor (28). Mirror and staff, head of Athor, in bronze, 9" high x 4" broad (134). Porcelain figure of Athor (186).

Pasht, catheaded goddess of Bubastis. Bronze (6). Pasht erect in porcelain (11, 13). Same seated (12). Lion headed Pasht (85). Pasht, seated, small (191). Porcelain Pasht (222). Same (355). Pasht, seated, lapis lazuli (265).

Tmei, goddess of truth and justice, daughter of the sun, whose image was worn round the neck of the judge in court, with which he touched the gainer of the suit in token that the right was on

his side. Lapis lazuli, small, (4)—(190). Blue porcelain figure of Thmei as one of the four genii of Amenti already mentioned.

Goddess with double feather, disk and globe, mentioned above under double feather.

Goddess with Hippopotamus head, worshipped at Papremis, (Herod.) porcelain (358). Another has been mentioned under collection of scarabs on a velvet cushion.

Tpe, mother of Osiris, kneeling, and holding up the heavens (195).

VII. HUMAN FIGURES.

Priest holding crook and tav, 5 $\frac{3}{4}$ " high, *bronze* (37). Same, 6" (417). Same, 6" (519). Same without the tav, 5 $\frac{3}{4}$ " (38). Same, 5" (418). Same, 4 $\frac{3}{4}$ " (353). Priest kneeling, crown of Upper Egypt, *bronze* (368).

Judge seated, in *stone*, with faint hieroglyphic inscription round the chair, very perfect (31). Judge seated holding a scroll on his knees, *bronze* (361). Repeated, 5 $\frac{1}{4}$ " high (521).

Amunoph III. (XVIII. dynasty, B. C. 1403—1367) in wood, 11 inches high (45).

Man seated, in blue porcelain (400).

Man running, small, *bronze* (383).

Negro crouching, *pottery* (17).

Nubian erect, wearing the kilt, wood, 10" high (354).

Female holding a child, seated, *porcelain* (393).

Female (headless) arms extended aloft, wood, 6" high (359).

Female bust, Roman, *terra cotta*, (51). Female head, do. do (344).

Female head belonging to a granite statue, 10" high x 17" wide (557).

Head of a jester, *terra cotta* (52).

Heads from tops of vases, beautifully shaped, *alabaster*, (527, 528). Granite bust, head wanting (540). Marble head of a cherub (542). Small granite head of a king, (548). Head of the statue of an old man evidently a portrait, from Memphis (563).

Nectanebo. Slab of basalt found at Alexandria, ? the screen or division of a temple, showing the figure of this king offering incense to his god (576).

Aten-Re-Bahu. Block of basalt 35" x 20" x 11", encircled

with hieroglyphics; on one side the Cartouche of this King, and the defaced cartouches of the foreign kings of Tell Amarna, Gebel Iana and Alabastron. See Wilkinson, p. 294 (578).

Ptolema daughter of a Ptolemy, her bust (579).

Cleopatra. Marble head of a female statue, supposed to be this queen (572).

Dacian king. A marble statue of a dacian king, kneeling, with arms tied behind his back, once forming part of a group, representing Trajan with his vanquished enemies at his feet. See Wilkinson, p. 94, (573).

Persinus Niger, an Ethiopian general, his statue in black basalt (574).

Full length figure of a man dancing with extended arms, Greek bronze (32).

Full length female figure, Greek bronze (33).

Woman, Roman bronze (89).

Man's head, Roman marble (317).

Hand, beautifully cut, Greek marble (331).

Full length female figure, holding her vail over her mouth, and supporting her dress with the other hand, Greek terra cotta, $8\frac{1}{2}$ " high (345).

VIII. MISCELLANEOUS, OF LATER DATE.

Large lamp, Greek bronze (2).

Incense vase, Roman bronze (44).

Column, with two female heads, with an olive wreath, Roman bronze, $4\frac{1}{4}$ " (76).

Lamps, small, Roman terra cotta (133, 305, 308, 423).

Salver with movable handle, Roman bronze (135).

Wine jar top, with Greek inscription (148).

Medal of bronze (248).

Four cherubims in ivory, $3\frac{1}{2}$ " to 4" long, wrapped in mummy cloth, early Christian (125). Ivory lion seizing a crocodile, small, in mummy cloth, Coptic (126). Small carved ivory lion's head (127).

Piece of mummy cloth with Greek inscription, "Milupos, son of Liloanus; nobody is immortal in this world" (315).

Seal, coptic glass; black stone seal with impress of St. George and the dragon (596).

Amulet of alabaster, circular, 4" circumference, cufic inscription.

Mosaic. Several pieces of gold mosaic from Benha (Athribis).
Antique ring with two amethysts (596).

Piece of lapis lazuli (606).

Piece of tessellated pavement with lotus leaf (61).

The Annual Report of the Finance Committee was read.
On motion of Mr. Fraley the following appropriations were made for the ensuing year :

Salary of Librarian, -	-	-	-	\$700
Salary to Assistant Librarian, -	-	-	-	360
Salary of Janitor, -	-	-	-	100
Petty expenses of Librarian, -	-	-	-	50
Binding Books. -	-	-	-	150
Hall account, -	-	-	-	200
Insurance account, -	-	-	-	170
Subscriptions to Journals, -	-	-	-	50
Publications in addition to the interest of the Publication Fund, -	-	-	-	1500
General expenses other than the above and in- cluding the commissions payable to the Treasurer, -	-	-	-	720
				4000

And the Society was adjourned.